



Composition: Mutual Prescriptions series (2009)

Bergstrøm-Nielsen, Carl

Publication date:
2010

Document Version
Early version, also known as pre-print

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Bergstrøm-Nielsen, C. (2010). *Composition: Mutual Prescriptions series (2009)*.

General rights

Copyright and moral rights for the publications made accessible in the public portal are retained by the authors and/or other copyright owners and it is a condition of accessing publications that users recognise and abide by the legal requirements associated with these rights.

- Users may download and print one copy of any publication from the public portal for the purpose of private study or research.
- You may not further distribute the material or use it for any profit-making activity or commercial gain
- You may freely distribute the URL identifying the publication in the public portal -

Take down policy

If you believe that this document breaches copyright please contact us at vbn@aub.aau.dk providing details, and we will remove access to the work immediately and investigate your claim.

MUTUAL PRESCRIPTIONS

for duo or ensemble ad lib.

Carl Bergstrøm-Nielsen 2009-10

This series deals with music materials, parameters and dimensions and with changing them. Collectively, choose one of the pieces. One player indicates by hand-sign a number between 1 and 5. Everybody then plays according to the instructions belonging to that number, until someone else indicates a new number. Sections with a new indication may follow each other fast or slow as you like. The piece ends when there is no playing and no one takes a new initiative. No pre-arranged sequences neither of elements nor of musicians indicating numbers. You may practise contents first if you need to.

A
1. fast changes
2. slow changes
3. no change
4. something new/different
5. ad lib. (no prescription)

B
1. very fast call-response (pointillistic – unpredictable)
2. other kinds of call-response
3. more alternating than responding
4. neglect each other
5. ad lib. (no prescription)

C
1. light timbres
2. dark timbres
3. mixed timbres
4. interweaving timbres (making a pattern together)
5. ad lib. (no prescription)

D
1. like classical music
2. like popular music
3. like experimental music
4. like electronic music
5. ad lib. (no prescription)

E
1. very long sustained tones (more than 10 seconds)
2. sustained tones of middle durations (1-3 seconds)
3. extremely short tones (under and much under 1 second; pointillistic)
4. mixed durations
5. ad lib. (no prescription)

F
1. pianissimo
2. forte
3. piano with sforzandi (=sudden strong, short accents)
4. individually making sudden changes between different or contrasting, unchanging levels ("terraces")
5. ad lib. (no prescription)

G
1. individual *slow* crescendi and diminuendi as well as some passages having a constant level
2. individual *fast* crescendi and diminuendi as well as some passages having a constant level
3. individual *both slow and fast* crescendi and diminuendi as well as some passages having a constant level
4. Various individual changes, both sudden and gradual (and also some passages having a constant level)
5. ad lib. (no prescription)

H
1. melodies
2. motifs
3. patterns
4. something else
5. ad lib. (no prescription)

I
1. monumentally slow
2. very fast
3. slow, gradually becoming fast (accelerando)
4. fast, gradually becoming monumentally slow (ritardando)
5. ad lib. (no prescription)

J
1. widely differing tempos*
2. shared tempo (someone starts) – keep it simple!
3. shared tempo (someone starts) – make it complicated!
4. no tempo
5. ad lib. (no prescription)

K (for minimum four musicians)
1. Only one musician playing totally solo (The first to start – but not the one giving the sign! A new one sign = change musician)
2. Two musicians playing (those who are the first to start)
3. Three musicians playing
4. Four musicians playing
5. ad lib. (no prescription)

* the variety in tempi must be clearly audible. Practise if this is not the case!

This work is licensed under a Creative Commons "by-nc" License.

You may for non-commercial purposes use and distribute it, performance instructions as well as specially designated recordings, as long as the author(s) is (are) mentioned.

Please see <http://creativecommons.org/licenses/by-nc/3.0/> for details

